

LB 2361

.C64

LIBRARY OF CONGRESS



0 019 726 964 9

Hollinger Corp.  
pH 8.5

LB2361  
.C64

---

ESTHETICS

IN

COLLEGIATE EDUCATION

266  
By GEORGE F. COMFORT, A.M.,  
PROFESSOR IN ALLEGHENY COLLEGE, MEADVILLE, PA., AND CORRESPONDING MEMBER  
OF THE ISTITUTO ARCHEOLOGICO DI ROMA.

1867?

1871

WILLIAM H. WATSON

1871

WILLIAM H. WATSON

1871

WILLIAM H. WATSON

1871

WILLIAM H. WATSON

1871

WILLIAM H. WATSON

1871

4-BH  
75

702/68/12/76

LB2361  
.C64

# ESTHETICS

IN

## COLLEGIATE EDUCATION.



26.6

FROM THE METHODIST QUARTERLY REVIEW, OCTOBER, 1867.

---

THE attention of the leading thinkers of our country is at the present time drawn in an unusual degree to the reforming or the remodeling of the higher departments of our educational system. More changes will probably be introduced into this system during the next twenty-five years than within a century

94476

thereafter. The formation or transition period in the development of any element of culture or civilization necessarily determines its future. The present is therefore a most critical time in the history of American education.

In order to approach our subject intelligently it will be necessary, first, to throw a hasty glance at the proper method for the classification or gradation of our schools, and then to take a general survey of the subjects proper for collegiate study. We must fix before our minds a purely ideal system of education; a system organized as though we had a *tabula rasa*, with opportunity and means to arrange everything exactly as this system may require. Next, we must be practical, and see what steps can be taken now to prepare the way for the final introduction of this ideal system in the place of the one at present in vogue, and which has been almost entirely the child of circumstances; or for the incorporation of such features of this ideal system as may be feasible in the different existing institutions of learning in the country.

In speaking of the classification or gradation of schools, let us begin by clearly defining our terms. Let us not speak of "university reform" when we mean "college reform," unless we intend, in a rigid discussion, to adopt a popular use of words, and to consider *college* and *university* as synonyms. On the continent of Europe the term university means a post-graduate or a post-collegiate institution. In England the term university, as applied to Oxford or Cambridge, means but little more than a collection of many colleges of nearly equal grade, though the University of London is slowly making its way to the ground occupied by the universities on the continent. In America we practically use the words college and university as convertible terms. Passing by that large number of institutions in the West which have charters covering all possible fields of instruction, but which are in reality but mere academies, and speaking of our oldest and best institutions of learning, we mean by a college or a university a school of collegiate grade in which the college is the only, or else by far the dominant, feature, but which has begun, or is looking with longing eyes to the time when it may begin, to append technical or professional schools to the parent and dominant school, the college. Educators in Germany, England, and

America would have, therefore, to convert their terms before they could understand each other with reference to university reform.

There seems but one way to get out of this confusion of terms. We must change the organization of our educational system. Our schools should be divided into four grades. These should commence with the child learning his alphabet, and terminate with the highest professional instruction the age can give. The lines of demarkation between the grades should be so drawn as to give natural divisions and gradations in the matter and method of instruction for those designing to finish an entire curriculum, and at the same time furnish convenient stopping places for those who cannot go on to the higher grades. These four grades we will term *the primary*, *the academic*, *the collegiate*, and *the university*. The methods of instruction to be adopted, the management of the scholars, and the entire organization and individual corporate life of these four grades of schools are so different and distinct, that they cannot be united without doing great injury to each of any two grades that may be brought together in the same school.

Neither of the four grades will, therefore, assume the name nor do the work of any of the others. The primary and academic students are equally injured by joining a primary "A B C" department to an academy. A preparatory department is no more of a nuisance to a college than it is an injury to the preparatory students, who ought to be in an academy till they are ready to enter the college classes. The severe and just censures made by eastern institutions upon the schools of the West, that they are colleges in name but often are merely mediocre academies in fact, are met by the equally just and severe censures by European educators upon all of our American universities, which are so often but mediocre colleges. Unless this incongruity can be removed, educators in America will come to accept the opinion so universally held in Europe, that the high education of our country must always be inferior to that of the old world.

It would be as difficult to get the University of Berlin, Paris, Munich, or Naples to make a gymnasium its chief feature, or to connect a gymnasium with it in any manner whatever, as it

would be to get Yale or Amherst College, or Harvard, Brown, or the Wesleyan University, to make an academy its chief feature, or to add an academy to the college on any condition whatever. The work, regimen, and individuality of an academy are recognized to be distinct from those of a college. Equally distinct are those of a college and a university.

An examination of the catalogues of the colleges of the country shows that wherever there is a professor of unusual age, character, influence, or pertinacity, his branch is developed to a disproportionate predominance over the other departments, and beyond the true scope of a college. In nearly all colleges important branches of a liberal education are greatly neglected or are omitted entirely.

But the greatest evil of our system, or rather of our lack of intelligent system, is that every one of the two hundred and more colleges in America are trying, and some have already succeeded, in adding university departments. There are thus tacked to the different colleges of America enough fragments of a university to form, if united and organized on a judicious plan, at least one good university, that would compete honorably with any in the old world. It needs but a glance at the future to see, that within the coming quarter of a century many millions of dollars will be spent in aggravating this evil, in thus attaching to colleges fragments of a university. Much more will thus be spent than would be required to found a university equal in scope to that in Berlin, with its two hundred professors, representing every department of human learning; and, after all, we will have but a multitude of scattered fragments of a university, some departments of instruction being repeated twenty times, and others not being represented at all. After all, our young men will have to go abroad for that instruction which, under a better system, and without the outlay of a dollar more, might be given them in our own land. After all, America will occupy but a provincial relation to the capitals of learning in the old world. The unbounded resources of our country, and the great enterprise and generosity of our people, will enable us to carry on this guerrilla warfare for many years, and at the outlay of many millions of dollars. Still our pertinacity and elastic adaptability to newly-



felt wants are guarantees also that we will eventually see the necessity of having post-graduate universities, organized as separately from the colleges as the colleges are from the academies. But it is painful to think of the time that will be lost and the money that will be wasted in experiments which every intelligent observer of educational movements must see beforehand will be abortive.

But it will be necessary to prolong the portico to our house a little more before entering into the building itself.

"Possession makes nine points in law." In any land or in any age, those studies that occupy the ground in a system of education have a great advantage over new claimants for admission. Their fruits are tangible, are before the eyes of all. The fact that a different course, in a land five thousand miles away, or two thousand years ago, also produced great, in some respects superior, results is very intangible. It may or it may not be so. And if the new comer has never been tested, whatever may be the fruit it might produce it will be rejected. In education, as in medicine, we dislike experiment. The difficulties attending a change also often cause it to be rejected even when it is really desired.

It would be imprudent, indeed, to make any change without the greatest caution. Antiquity, or distance, is not of itself any proof of excellence. The ancient distaff is not better than the modern spinning jenny or the sewing machine. The camels of the Orient, though used by the patriarch Abraham, or the merchants of Palmyra, are not better than the locomotive. So methods of instruction, followed by the priests of ancient Egypt, in classical Greece, or to-day in vogue in England, France, or Germany, are not, for their antiquity or geographical distance, better than those existing in America.

On the other hand, not every steam-plow or cigar-shaped steamer is to be adopted because it is new or novel: neither should every fanciful system of education that is proposed. In material and spiritual matters alike, antiquity or newness, distance or nearness, are of themselves no criterion whatever as to whether anything is good or bad. But everything, old or new, native or foreign, must be judged by its own intrinsic merits. If theoretical conclusions can be fortified by experience in past history or in other lands, it will aid as much in

forming intelligent opinions. Innovations must, however, be sometimes introduced, for which past history gives us no experience. It is, indeed, only by these that any progress has ever been made. Resisting all change, the tribes of Arabia have moved around in the monotonous, eddying circles of patriarchal life, while their neighbors, the nations of southern and western Europe, have launched out and been borne along on the stream of civilization.

We will now throw a hasty glance at the history of collegiate education in America, and the changes it has undergone. The colleges established in New England during colonial times have stamped the character of all American colleges. They were modeled, essentially, after the type of the English colleges of that day. The Universities of Oxford and Cambridge were originally organized on the same plan as those of continental Europe. All European universities had their college or charity halls for giving lodging and board to poor students. Endowments were afterward left to support tutors, also, for these charity students. The Reformation, and other political and social upheavals, overthrew the universities in England, except in their names and in some of the forms of their organization. The halls or colleges survived these upheavals, and their endowments increased in number and value. And thus these halls or colleges, which were laid aside altogether on the continent two centuries ago, in England quite supplanted the original university system. On the continent gymnasiums were established to feed the universities, and primary schools to feed the gymnasiums, thus giving a system of graded schools, from the most elementary to the university course—called with us the post-graduate course. At the end of the seventeenth and the beginning of the eighteenth centuries, when our American colleges were established upon the then-existing model of the colleges which are clustered in Oxford and Cambridge, those colleges hardly equaled our academies or seminaries of to-day in the extent or rigor of their courses of study. The English colleges have never approximated the universities on the continent; and they still retain essentially their medieval course of study and organization, except that they are attended now by the nobility, instead of by charity students.

Our early American colleges were thus modeled after those of England, and that at a time in their history when they were a hundred and fifty years behind those of continental Europe, both in the scope and character of the instruction given. At that period the renaissance was at its height. All native or modern literature, art, or philosophy was tabooed as vulgar and barbarous. Everything that came from Greece or Rome was good: everything that did not was bad. A universal classicism pervaded every department of civilization. St. Paul's Cathedral was a vast Roman temple. Milton's *Paradise Lost* has the same classical stamp. In the colleges, the whole curriculum of studies consisted of Latin, Greek, Mathematics, a smattering of scholastic philosophy and barbarous logic, and enough Hebrew to enable the student of theology to tell the meaning of Golgotha. These studies became the basis of our American academies and colleges, and have remained so till this day.

Since that time Linnæus has created the science of botany; Werner, that of geology; Black and others, that of chemistry; Blackstone, that of civil law; Vattel, that of international law; Mosheim, that of Church history; Winckelmann, that of classical archæology; Boeck, that of classical philology; Grimm, the philology of the Teutonic languages; Diez, that of the romance languages; Craik and Marsh, that of the English language; Bopp, that of comparative language; Piper, that of Christian archæology; Ritter, that of comparative geography; Schnaser and Kugler, that of art-history; Vischer, that of esthetics.

With this prolific growth of studies, that bear directly upon our immediate daily life, that tend to our highest culture for the present, and to the most safe moulding of our civilization in the future; in what degree might we be justified in looking for a corresponding modification of our system of instruction, especially in a land like America, where every college stands upon its own basis, absolutely free from that centralization of power, official dependency, and government control, that so hamper the gymnasiums and universities of Europe? In no country in the world has there been a more conservative adherence to methods of study originally adopted, than in this free America. In the study even of the classical languages

we generally follow a method and use a class of grammars and text-books which were laid aside in Germany as antiquated a generation ago. Still, in spite of this strong conservative spirit—when not carried to excess, one of the greatest safeguards of a free people—important changes have been introduced into many of our academies and colleges. With us they have begun, like all changes in republics, in the lower strata, and have worked upward, instead of working from above downward, as in Europe. The studies of intellectual and moral science, history, political economy, international, constitutional, and municipal law, and of the natural sciences in general, are quite universally pursued, though in a very rudimentary manner. The result is, that, while the gymnasiums of Germany produce scholars beyond comparison more rigidly trained, our American colleges give a more general culture, and make the more mature and independent thinkers.

In Germany, the representative land of European education, as with us, many new studies are clamoring for admittance to the gymnasiums and colleges. Most of them will continue clamoring until they are admitted, notwithstanding that in both lands the curriculums are already overcrowded. This will be accomplished by the same method that attended the contest of the natural sciences for admittance, by first making the new studies elective, and then by making additional courses of study. Many studies now in the collegiate course will be thrown back into the preparatory or academic course; others will be thrown forward to their true place in the university. There will be thus preserved that indispensable feature to a good collegiate system of study, a general uniformity in the method and scope of instruction; and at the same time a certain freedom will be allowed to the taste and choice of the individual student, even before he enters upon his professional studies at the university.

For a long time a dual warfare was carried on between the languages and mathematics for supremacy in education. The natural sciences have entered the arena, and the combat has become a triangular one. But a new rival is pressing its way forward, and will draw upon itself the swords of all three of the present valiant warriors.

We will first look at the subject from a purely philosophical standpoint. Man is a *twofold being*. He is *body and spirit*.<sup>\*</sup> Each of these parts of his double nature is governed by its own laws, is capable of its own peculiar development, and has its own range of activity. Leaving aside, then, the physical part of man, and passing by the classification of the faculties of the spirit, all of which are called into activity in different degrees in every study, we may consider the ranges of spiritual activity from three standpoints; or they may be measured, so to speak, like a cube by its three co-ordinates, *x*, *y*, and *z*, that is, with reference to their subject-matter, their method, or their quality.

The three great classes of subject-matter are *theology*, or a knowledge of deity; *anthropology*, or a knowledge of humanity; and *cosmology*, or a knowledge of the material universe.

The three great methods are the *theoretical*, the *historical*, and the *practical*.

The third plan of classification considers the three great qualities that pervade every being, created or uncreated, in the universe—the *good*, the *true*, and the *beautiful*.

Each of these three grand plans of classification is exhaustive. Either must be considered with reference to the other two. And in each the parts so overlap and intertwine, that an accurate and absolute drawing of dividing lines is impossible. The last one is the most available and the most natural as a basis for classifying the studies in a system of education.

In our present system the first two elements, the good and the true, are strongly though not symmetrically represented. The *good* is developed in the instruction in moral science that is given in all of our academies and colleges, in the theological seminaries, by the religious press, by the pulpit, the Sabbath-school, and other ecclesiastical institutions.

The *true*, meaning thereby, of course, the foundation of all knowledge, or of science taken in its broadest sense, is brought forward in the instruction in the sciences that is given in our schools, primary, academic, collegiate, and technical or pro-

<sup>\*</sup> The common expression that man has a threefold nature—moral, physical, and intellectual—is based upon too crude an examination of the attributes of humanity to require a lengthy criticism.

fessional; in the cabinets and museums of our schools and cities; in the scientific journals and books of the day; and in the scientific associations that exist in many of our leading cities.

But what provision is made in our existing system of education in America to open the soul to that third world within and without us—to the world of beauty? What opportunity do our colleges afford to enable their students to develop those noble aspirations for the beautiful, innate in every human breast; to give form to plans or projections of works of art that may dimly float in their minds; to enable them to pass an intelligent criticism upon a work of art or, indeed, to have one for themselves, in the thousands of cases where they will be called upon to decide upon works of art, whether they are qualified to do so or not? In most of our colleges none at all; in a few, the principles of criticism are slightly taught; in fewer still is practical instruction given; and in none whatever have the history of the fine arts and their relation to the general history of civilization been taught. This is a radical fault, not only in our collegiate but in our primary and academic schools, that the esthetic element is so completely ignored in instruction.

Having thus established that in an ideal system of education the moral, the scientific, and the esthetic should have equal prominence, we will proceed to consider briefly the objects of esthetic culture, and how far *they can be accomplished in the college course of study.*

One of the most important objects to be secured is the development of native artists. America, this giant among nations, with a territory larger and richer than that of all Europe; with a population boasting loudly their superiority in genius and enterprise over the inhabitants of any other land; America, whose common schools are the best in the world; which publishes more newspapers, sustains more missionaries, has built more railroads and telegraphs than any other nation; whose appliances and inventions for saving labor, as printing presses, mowing, reaping, and sewing machines, are penetrating every civilized land; whose mammoth cannon and invulnerable ships of war are the wonder and the fear of the world; America, where for two hundred and fifty



years, planted by the most enterprising sons of the old world, there has been growing up a system of government, of social order, and of Christian civilization, which we proudly and continually boast is the best the world has ever seen, has not a single school where a painter, sculptor, architect, or musician can be educated. While Germany, with one twelfth of our territory, with a poor soil, with a population impoverished and groaning under the devastations of the thirty years', the seven years', and the Napoleonic wars, and weakened by the constant drain upon the vital forces of the country to be ready for future contests, has eleven academies of the fine arts in general, four conservatories of music, and eight academies of architecture. Nearly all of the twenty-two universities of Germany have professors of esthetics and history of the fine arts, over thirty courses of lectures being given annually in these branches in the single University of Berlin. In nearly all of the more than five hundred gymnasiums and technical schools of that country drawing is taught systematically.

For anything above the merest rudiments and fragmentary instruction in any branch of the fine arts, our students must go to Europe. By a strange inconsistency, our American travelers, Christian and unchristian, ministers, lawyers, and merchants, will walk, lost in wonder and admiration, among the ruins of the monuments of Thebes, Athens, Rome, and the Alhambra; will stand in awe before the Cathedrals of Milan, Strasbourg or Rouen, the Notre-Dame, the Westminster or Melrose Abbey; will ramble with delight through the galleries of the Vatican, of the Louvre, of Florence, Berlin, Munich or London; will listen enchanted to the music of voice and instrument in Germany and Italy: but when they return to America, where commerce is worshiped, where business has her temples, and every man brings his sacrifice to the altar of wealth, they will lift neither hand nor voice to aid a similar development of art in their own land. If they see a young man studying to be a professional artist—a musician, painter, or sculptor—they will either remonstrate with him, or will in their hearts pity him for being such a fool as to throw away his time and talents upon such a trivial occupation; “much better be a lawyer, merchant, engineer, chemist, manufacturer, or shoemaker!”

But we might as well get Germans and Italians to write our hymns as to make our tunes and build our churches; to write our patriotic songs as to make our patriotic statues. If we wish ever to have an art expressive of our own national, social, or religious life, it will only be found to be possible by growing on our own soil, and by being cultivated by our own hands.

But it will be said, and with truth, "Few, if any, of our students in college will become artists," and "why then should they study art?"

How many of those who study astronomy, chemistry, or international law become astronomers, chemists, or ambassadors to foreign courts? Shall none study Latin, Greek, geometry, or geology but those who will be professors of these sciences? Shall none but doctors understand physiology; none but lawyers and merchants, the principles and forms of business; none but preachers, the principles of morality; and *none but artists, the laws of taste?*

On the contrary, for a community to be thrifty, the principles of social and political economy must be understood and practiced by that community; to be healthy, they must know and obey the laws of hygiene; to be virtuous, they must know and practice the principles of religion and morality. These must be so engrafted and ingrown as to become a part of the daily life—a part of the very being, of the existence—of a community. So, especially in a republic like ours, where every man has his house, where every parlor has its piano, every church its organ, every city its band; where civilization is spreading rapidly over our boundless prairies and golden sierras, building up, as if by magic, cities in a day and villages in a night; where in the longer settled parts, the log-cabin is being replaced by the stately mansion, the humble meeting-house by the massive stone church with lofty spire and pealing organ, the old stage house by the noisy railroad depot and the city-like hotel, a good art is only possible where there exists a generally diffused and highly cultivated taste.

The graduates of our colleges are to be, more than any other persons, the moulders, the directors, the cultivators of this taste. They are to be our editors—and will praise, condemn, or criticise in the columns of their journals every work of art that appears. They are to be our orators—in the pulpit, in the



lecture-room, on the rostrum, at the bar, and in the halls of legislation, having thus that important branch of the fine arts, eloquence, almost entirely in their hands. As choristers, directors of musical associations, and pastors, they will largely direct the future of our social, secular, and religious music. Rising to prominence in every department of life, they are to act as commissioners or trustees in the erection of buildings for schools, academies, colleges, universities, churches, hospitals for the sick, private or state charitable institutions for the blind, deaf and dumb, and insane. On behalf of the commonwealth, they are to be charged with the erection of edifices for the county, state, and nation. They are to decide upon the adorning of these buildings with paintings and statuary, and upon the tasteful laying out of parks and other public grounds. As enterprising and successful men of business, they are to decide upon the architectural style of their own warehouses, stores, factories, hotels, station-houses and other buildings connected with railroads and other corporate bodies. First and foremost in every enterprise, they will especially need all the qualifications for the performance of their various duties. As many of these duties will thus require of them a high esthetic culture this should be secured to them in their college course, for after they enter upon their professional life they do not and they cannot get it.

But we are a very practical people; Europeans call us very material. We will look a moment at the material advantages to be derived from a study of the fine arts. We will, of course, exclude the professional study of art, and speak only of some of the most manifest advantages that persons, other than artists, will derive from having both a knowledge of the general principles of art, and also a moderate skill in the use of the pencil and brush. The surveyor, machinist, landscape-gardener, and mechanic will find the few hours and dollars spent in learning the rudiments of drawing and design to be the cheapest and most profitable investment they can make. To the topographical engineer, the inventor, and the architect, a knowledge of mathematical drafting is of course indispensable. By having a skillful use of the pencil, the man of science can record his discoveries better than any artist to whom he may communicate his ideas. The professor in every branch of science

can illustrate his instruction with a few lines on the black-board better than by a long circumlocution of words. The traveler, with a few strokes of the pencil, can catch the prominent points of a landscape, a building, a statue, or a painting, and thus make his heart beat with joy at the memory of his travels years after his return to his home. The minister of the Gospel, with a knowledge of design, can plan a church far more fitting to its purpose than can the architect by business profession, who is often an unbeliever, and almost always mercantile in his views. Thus did the priests of Egypt. And they developed their system of heathen temple architecture far more perfectly than that of Greece or Rome. So did the priests and monks in the middle ages, and under their hands was developed the Romanesque or early Gothic, the most perfect style of Christian architecture the world has yet seen. It is as appropriate for the minister to design churches for the people to worship in as for him to write hymns for the people to sing, or tunes to sing the hymns by. But, as but few ministers have genius for composing music or poetry, so also but few will develop a talent for architecture.

But there are other considerations, higher, more noble, more inspiring, than any relations of time or of this world, to which all of these are subsidiary and subservient. A peasant selected by his king to serve in the royal palace is little annoyed by the meager life of his humble cottage, but his heart is full of the dignity of his new office, and he gives himself up to preparation to appear properly before his monarch and to there perform the duties of his office acceptably. Pilgrims to a land

“Whose glories shine so bright, no mortal eye can bear the sight,”

where we “shall see the king in his beauty,” and serve around his throne, the circumstances of our life here below are of small consideration in comparison to the glories we shall see when “mortality has put on immortality,” and we shall have entered upon the happiness and the occupations of our eternal existence.

Enoch, Paul, Luther, Wesley, and Edwards entered doubtless immediately upon a higher state of life in heaven than the thief on the cross, or any other person who repented at the eleventh hour. The highly cultivated or deeply learned Christian philosopher or scientist, as Isaac Newton, Thomas Dick,

or Bishop Berkeley, will enter upon a higher state of spiritual existence than should they die in infancy, or with dwarfed intellects. So the Christian artist, as Giotto, Fra Angelico, Milton, Handel, or Mozart, is more prepared to appreciate the music of the heavenly hosts, the beauty and the glory of the new Jerusalem, than should he die in infancy, or should his sensibilities be obtuse or uncultivated.

And more—if we as true Christians can need such a motive, can need to be whipped to duty—when we are called to give an account of our stewardship, the recording angel will not forget to ask whether we have developed all, or buried some of the faculties with which the Creator has endowed us.

Having thus touched upon some of the advantages, the enjoyments, and the duties of a symmetrical development of our spiritual nature—of our moral, scientific, and esthetic faculties alike—let us glance hastily at the means by which this, with us, so much neglected esthetic culture is to be obtained. It is to be acquired by the same method as moral or scientific culture, by appropriate education and development.

In making a comparative survey of the fine arts in America, and using this word in its broadest sense, we find that oratory far overtops the other arts, both in the attention given it in our schools, and in the successful application of it. No European country can compare with America to-day in the number and excellence of its orators in the pulpit and on the forum. Belle-lettres literature is taught extensively; that of our own country and England merely is well appreciated; but we cannot boast of many good writers of poetry or romance. Music is taught in many schools, and, of a low order, it is widely diffused throughout all classes of society. We have no first-class American composers, nor are oratorios either sung or appreciated much, even in our large cities. All of our colleges should have professorships of oratory, belles-lettres, and music. These should be taught historically, theoretically, and practically.

But it is in the formative and applied arts, as painting, sculpture, and architecture, that the deficiency in our system of education is the most flagrant; and it is more especially with reference to these that we wish to treat. It is true that in many of our public and private schools, drawing and painting are taught. But how are they taught? In the most cursory,

mechanical, and unartistic way; not receiving one quarter of the time given to arithmetic, grammar, or any other elementary study; being pushed into any spare hour that the student who has a special love for art can find; ranked as "ornamental," in distinction from the solid or serious studies; and considered by a large majority of teachers, parents, and patrons as an unimportant, if not a trivial and frivolous, or indeed a vain and noxious appendage to the education of a person of dignity of character. Still the importance of the fact is not to be underrated, that drawing and painting are taught in any manner in our primary schools and academies. Having secured a foothold, they will gain ground with the advancing public taste. As those who are now in the primary schools and the academies enter college, they will wish to continue their studies on a higher basis. Thus there will be created a demand for professorships, and the demand will be supplied.

Instruction in esthetics and the fine arts, to be systematic, should be of three kinds, theoretical, practical, and historical. The theoretical will include the general science of esthetics, or the philosophy of the beautiful; its place in a system of philosophy; the classification, methods, scope, spirit, and mutual relations of the different fine arts, as music, poetry, oratory, painting, sculpture, architecture; and of the applied arts, as landscape gardening, mechanical and topographical drawing, the ornamentation of carpets, wall paper, furniture, machinery, dress, and everything that can receive life, grace, and beauty from the hand of art.

From a lack of thorough instruction in preparatory schools, elementary instruction will have to be given in the practical use of the pencil and the brush; also in the application of mathematics to drawing, in isometrical and linear perspective, and in architectural, mechanical, and topographical drawing.

To the general scholar, to the man of culture, the study of the great intellectual forces that have moulded the civilization of the world, is one of the greatest interest and importance. With such, the historical study of the development, the rise, perfection, and decadence of the fine arts in the different nations and ages of the world, opens the mind to the most glorious as well as the most sad epochs of human greatness and weakness. Without a knowledge of this element in

human history, much of history must be blank, more must be enigmatical, and all is incomplete. Egypt without her temples, tombs, and pyramids; Athens without the Parthenon, the Erechtheum, the Propyleum, the temples of Theseus and Jupiter; Rome without the Capitol, the Coliseum, the baths, the temples, and the tombs; Pompeii without its statuary and paintings; Constantinople without the Santa Sophia, the cisterns, the hippodrome, and the mosques; Florence without its cathedral, city-hall, churches, statuary, paintings, and palaces; Cologne without its cathedral and Romanesque churches; Venice without its St. Mark's Church and tower, ducal palace, library building, marble palaces, and brilliant paintings; in fact, any and all historic countries and cities, without their monuments of art, would be stripped of a great portion of the strange charm that draws to them travelers from all lands. We cry out against the destruction of works of art by the Vandals. How much less would the immeasurably greater portion of the men of learning in America know of the works of ancient art, the spirit that gave them birth, the circumstances of their creation, and their influence upon the art of succeeding ages, had the Vandals destroyed every work of classical architecture, sculpture, and painting, than they do now?

A distinguished member of the New York bar, a graduate of a college in New England that claims to be the best in America, while in Italy lately, declared that he had never heard of Leonardo da Vinci, and by the way he talked it was demonstrated that he certainly never had, though his German and Italian companions could hardly believe their ears. The death of Cornelius, the patriarch of modern painting, fell this year like a cloud of darkness upon cultivated circles in Europe. In America nobody seemed to know there had ever lived such a man as Cornelius. Unless the history of fine arts, and their relation to the general history of civilization is taught in our colleges, this deficiency in the education of the cultivated classes will continue; educated Americans abroad will continue to appear ignorant of the first elements of culture; one great branch of the stream of civilization will flow away from us; our knowledge of historical and contemporary art will continue to be borrowed; and one third of our knowledge of history will be a blank, or a mixture of crude and detached data.



For the study of the history of the fine arts and their relation to the general history of civilization, text-books for class recitation are needed. Of such we have no trustworthy ones in this country. Till these are given, instruction must be given by lectures from the professor. These should be extended through about half of the last year of collegiate instruction. More, the other branches of study would not admit. As much time as this is given to astronomy, for example, or many other studies not more important for the development of the mind, and its furnishing with useful information, than the subject of which we are treating.

These lectures on the history of art should be supplemented by museums of archæology and art history. Such museums are attached to many universities of the old country. The great royal museum of Berlin is now used as an appendage to the university for the illustration of the lectures of the professors upon the history of the fine arts. It is possible to procure a very acceptable museum to illustrate the characteristic periods of architecture, sculpture, and painting among all peoples and of all ages, at a moderate outlay, at much less than is appropriated to the gathering of cabinets of mineralogy, geology, or zoology, or in the apparatus to illustrate physics and chemistry. The laws that govern the crystallization of formless matter, that have governed the developments of animal and vegetable life in the geologic and present periods of the history of the earth, are extremely interesting, and justly require illustration by extensive cabinets and apparatus. Are the laws that have attended the development of humanity in history, are the finest workings of the human spirit, the noblest productions of human genius, of less interest? And is money misappropriated in gathering museums to illustrate these laws, to reproduce these works of genius, so that they may be enjoyed again hundreds and thousands of years after their authors have gone to their last sleep?

A well selected museum of archæology and art history would have as its foundation casts in *plaster of Paris* of the chief works of sculpture, and of the chief architectural ornaments of the different ages of sculpture and architecture. It is impossible now to get good original works of any historic artist of past periods. Copies in plaster are perfect reproductions.

They have none of the defacing and discoloring of the weather-worn originals, and thus for the purpose of study *are better than the originals*. They cost far less and are far more true than copies in marble. At the outset, a few copies in plaster can be obtained. These can be supplemented by photographs of others. These photographs reproduce all the effects of the original from a single point of view. Of many fine works of sculpture no casts have been taken, and we must as yet be content with photographs of them. Most works of architecture must be examined by means of photographs and engravings. The only other or better method is by the use of cork models of buildings, and these are expensive. The study of the history of painting offers more difficulties. Painted copies are expensive and are usually poor. Photographs and engravings give the outline, the drawing, the shading, and the composition, but they lack color, a vital element in painting. Still it is better beyond comparison to have the advantage to be gained from photographs and engravings than to know nothing of the history of painting.

Thus, by the addition of the theoretical, practical, and historical study of the fine arts, by a placing esthetics and the fine arts on a level with philosophy and science, and with theology and morals, by the symmetrical development of the trinity in our spiritual nature—the good, the true, and the beautiful—we will have a system of education that will develop a symmetry and perfection of culture and civilization that has been attained in no past age.

## APPENDIX.

---

To discuss at length the methods of instruction appropriate in a college, and the organization of a museum of art history—the works to be selected, their arrangement in an appropriate suite of rooms, and the best places and ways of procuring them—would have exceeded the limits of a single review article. Each of these two subjects requires, in fact, separate treatment.

We will, however, take the liberty to state in a few lines, by way of example, how far the authorities of Allegheny College have deemed it feasible at present to incorporate the views of the foregoing article in the curriculum of study. What is here done would not indeed have satisfied Plato or Pericles, Leonardo or Winckelmann, nor the modern schools of European archæologists and art critics; but it is, perhaps, as much as it is at present desirable to attempt in an American college. Perhaps other colleges may see their way to make even further advancement.

In the scientific course—termed in some colleges the modern course, and which is here made equal in length and rigidity to the classical course—practical instruction is given during the Freshman year in free-hand drawing; during the Sophomore year, in mechanical, architectural and topographical drawing; during the Junior year, in perspective drawing, and painting in oil and water-colors. Three hours a week are devoted to this practical part of the instruction. The students of both the classical and the scientific course attend weekly lectures upon Esthetics during the first term of the Senior year, and upon the history of the fine arts (architecture, sculpture, painting, and music) during the second and third terms of the Senior year.



The following from the catalogue indicates what has been done, with limited means, toward commencing a museum of art history and archæology.

“MUSEUM OF ART HISTORY.

“A commencement had been made in the formation of a museum to illustrate the history of the fine arts. At present the collection contains sixty casts of works of sculpture, two hundred photographs, and the same number of engravings. They are so selected as to represent characteristic features of the different periods of the arts of architecture, sculpture, and painting.

“Among the casts are:

The Apollo Belvidere.....Original in the Vatican, Rome.  
 Niobe.....Original in the Uffizi Gallery, Florence.  
 Venus of Milo.....Original in the Louvre, Paris.  
 Polyhymnia and Ancyrrhoe.....Originals in the Royal Museum, Berlin.  
 The Apostles Peter, Paul, and James, by Peter Vischer.

Originals in St. Siboldus Church, Nuremberg.

The Nuremberg Nun.....Original in Nuremberg.  
 Moses, by Michael Angelo.....Original in Rome.  
 The Statue of Handel, by Heydel.....Original in Leipsic.  
 The Statue of Lessing, by Thiersch.....Original in Brunswick.  
 Morning, by Thorwaldsen.....Original in Copenhagen.  
 Evening, by Thorwaldsen.....Original in Copenhagen.  
 Bacchus and Cupid, by Thorwaldsen.....Original in Copenhagen.  
 Busts of Sophocles, Euripides, Aristotle, Aristophanes and Menander, Goethe, Schiller, and various Egyptian, Grecian, and medieval bass-reliefs, tomb-stones, and architectural ornaments.

“The Royal Museum of Berlin has also presented to Allegheny College casts of the celebrated statue of Diana Colonna, busts of Alexander the Great and Julius Cæsar, the Wackenroder memorial, German and Roman huts, casts of Indian and Assyrian sculpture, and a fine collection of original German and Classical antiquities, consisting of German stone hammers, battle-axes, drinking vessels, and Greek and Etruscan vases and lamps.

“Two large Chinese, and one Japanese painting, have been presented to the museum by Rev. Dr. Loomis.

“Rev. Mr. Long, Missionary to Bulgaria, has presented some terra cottas and coins from Ephesus.

“Friends and patrons of the college, traveling abroad, are invited to add to this museum works of art of any kind, but especially photographs of historical works of architecture, or original antiquities of any nation. Copies of the works of native

artists, memorials of the late war, or any articles to illustrate the history of the Indian or European races on this continent, will be carefully preserved. The names of the donors will be attached to all articles thus presented."

---

The history of classical antiquity and of ancient mythology, as traced in their monuments, is not less important than that developed from the writings of authors. The monuments supplement the writings; and especially by the aid of inscriptions, they give us nearly all that is known of some entire nations.

Not less important to the student of theology is the light thrown by monuments upon the public and private life of the early Christians, and the development of faith and doctrine from the days of the apostles to the present time. A theological seminary is not complete in its appointments without a museum of Christian art and archæology, and a professorship in this department.

Instruction should also be given in the general subject of Esthetics, and its application in the arts of rhetoric, oratory, music, and architecture, as well as in the practice of church music, and in the constructive laws of ecclesiastical architecture.



LIBRARY OF CONGRESS



0 019 726 964 9 ●